

PRELIMINARY SUMMARY OF INFORMATION

SUBMITTED TO THE COMMISSION ON CHICAGO LANDMARKS IN JUNE 2001

DALEY CENTER

(ORIGINALLY CHICAGO CIVIC CENTER)

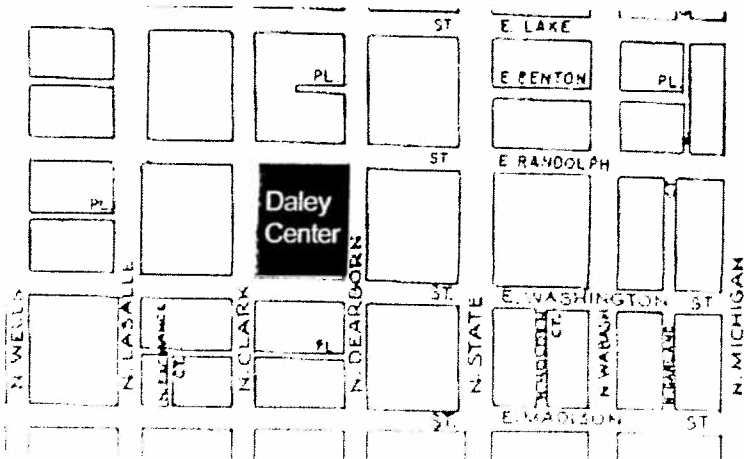
50 W. WASHINGTON ST.

BUILT: 1965
ARCHITECTS: C.F. MURPHY ASSOCIATES
(JACQUES BROWNSON, HEAD DESIGNER);
LOEBL, SCHLOSSMAN & BENNETT AND
SKIDMORE, OWINGS & MERRILL, ASSOC. ARCHTS.
SCULPTOR: PABLO PICASSO

The Daley Center (originally known as the Chicago Civic Center) is an outstanding example of International-style architecture, which is based on the steel-and-glass skyscrapers of famed architect Ludwig Mies van der Rohe. This colossal tower “continues to speak for itself with extraordinary authority, clarity and urbanistic vigor,” and the plaza ranks as “Chicago’s greatest downtown civic space” according to former *Chicago Tribune* architecture critic Paul Gapp. The Daley Center building, plaza, and monumental sculpture by famed artist Pablo Picasso form a powerful visual ensemble in the heart of Chicago’s Loop and have been widely published in national and international magazines, journals, and books.

Constructed to house courtrooms and other public offices, the Daley Center was innovative for both its structure and building materials. It had the largest all-welded structural skeleton erected up to that time, and its exceptionally wide building bays—87 feet wide and 48 feet deep—were unprecedented for skyscraper construction. The building’s enormous scale is remarkable; at 648 feet it is immensely tall for only 31 stories. Unusually deep building trusses of nearly six feet and 18-foot spans between floors allowed flexible, column-free interior spaces needed for courtrooms and other uses. Its exterior was clad with naturally rusting Cor-Ten steel, an unusual choice at the time.

Completed in 1965 as the Chicago Civic Center, the structure was renamed for Mayor Richard J. Daley after his death in 1976. It is one of the most important buildings designed by C.F. Murphy Associates whose work was influential in Chicago during the



Above: The Daley Center, plaza and sculpture by Pablo Picasso in foreground, ca. 1965. The Daley Center is one of Chicago's finest examples of "Miesian" architecture, based on the International-style buildings of Ludwig Mies van der Rohe.

Left: The Daley Center is located in the heart of Chicago's Loop on the block bounded by Clark, Dearborn, Randolph and Washington Streets.

1960s and 1970s. The Daley Center was Chicago's first major public building to be constructed in a modern architectural style, symbolizing the City's efforts in the 1960s to remake its aging downtown. Construction of this towering monolith reaffirmed the Loop as the traditional city center and sparked a building boom along Dearborn Street, leading to the larger revitalization of Chicago's historic urban core.

The Daley Center plaza serves as the Loop's most important gathering place for holidays and special events, ranging from Bears rallies to farmers' markets to Presidential rallies, drawing pedestrians together and contributing to a sense of community spirit. Its centerpiece, the "Chicago Picasso" sculpture, was the Loop's first monumental modern sculpture and its installation began the transformation of Chicago's downtown with works by world-renowned artists.

HISTORY

Initial planning for the Daley Center began in the 1950s as the need for a new downtown courthouse and governmental office building became apparent to newly elected Mayor Richard J. Daley and his administration. The building was meant to accommodate 120 courtrooms for the Circuit Court of Cook County, two courtrooms for the Supreme and Appellate courts of the State of Illinois, and office space for the City of Chicago and Cook County. The site selected for the new Chicago Civic Center, as it was then called, was a full city block bounded by Dearborn, Clark, Washington, and Randolph Streets.

The selection of a site in the heart of Chicago's historic Loop, immediately east of the existing City-County Building, reinforced the traditional location for downtown government offices and was a rejection of proposals to locate the building outside the Loop. As early as 1909, Daniel H. Burnham and Edward H. Bennett had proposed in the *Plan of Chicago* to locate a new Civic Center on the Near West Side at Halsted and Congress Streets. As late as the early 1950s, proposals for a Civic Center outside the traditional downtown, either west or north of the Chicago River, had been proposed.

The choice of a Loop site was part of the City's larger plan to encourage private investment and revitalization of Chicago's urban core, which had experienced little significant new construction since the Field Building at 135 South LaSalle Street, completed in 1934. By the mid-1950s, most of the buildings on the proposed Civic Center block were considered derelict or underused. According to historian Ross Miller, "Daley knew that if he lost a vital Central Business District, then he would lack a sufficient tax base to run the city."

A new zoning ordinance passed in 1957 encouraged the construction of taller buildings, helping to facilitate the City's plan to increase downtown density. A key part of this plan was the creation of an extensive new Federal Center built between 1964 and 1973 just four blocks south of the Civic Center site on Dearborn Street. The combination of new municipal and federal projects sparked nothing less than the transformation of Dearborn Street during the 1960s with the construction of private office buildings such as the First

National Bank Building (1969) and the Brunswick Building (1965). These projects in turn stimulated the development of other skyscrapers in downtown Chicago.

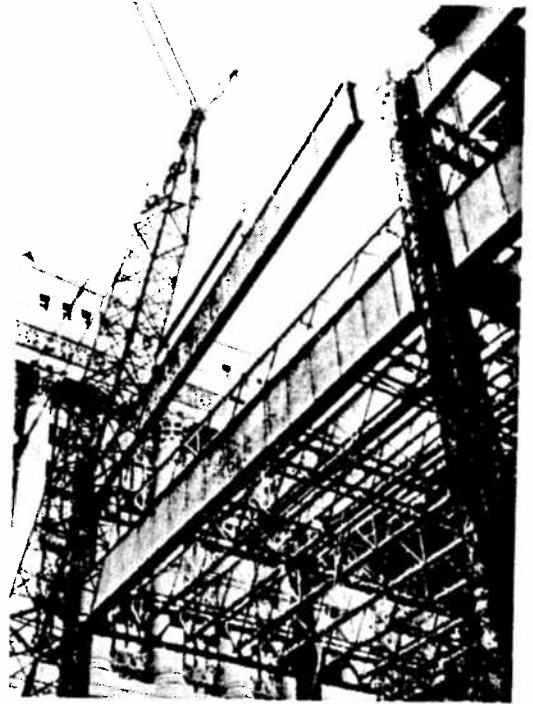
In 1959, the Public Building Commission of Chicago issued bonds for the construction of the Civic Center. The architectural team of C.F. Murphy Associates, Skidmore, Owings and Merrill (SOM), and Loeb, Schlossman and Bennett was selected in 1960. C.F. Murphy, with Jacques Brownson as the architect in charge of the project, was the controlling architectural firm, while SOM designed the heating, ventilating, and air conditioning systems and Loeb, Schlossman, and Bennett provided other design assistance. To ensure the project's independence, the three firms collaborated as the Chicago Civic Center Architects with a separate office at 104 South Michigan Avenue.

From the start, the Civic Center was to feature a radically modern architecture rather than a traditional classical style, thereby symbolizing the City's efforts to recast Chicago's aging downtown. Early proposals for the site called for two separate buildings placed to one side of a double-level plaza featuring restaurants, shops and exhibition space. The architects soon realized, however, that two tall buildings would block sunlight to the plaza. A single tower also would be the most economical and convenient way to house all judicial functions in one location.

The design that was adopted in the spring of 1962 called for one 31-story tower standing in a single-level plaza with landscaping accents and a fountain. The design included two basements under the entire block and below-grade pedestrian connections to the City-County Building to the west, the Brunswick Building to the south, and the Dearborn and State Street rapid transit subways to the east. The tower was to occupy only 35 percent of the site at the north side of the block along Randolph Street.

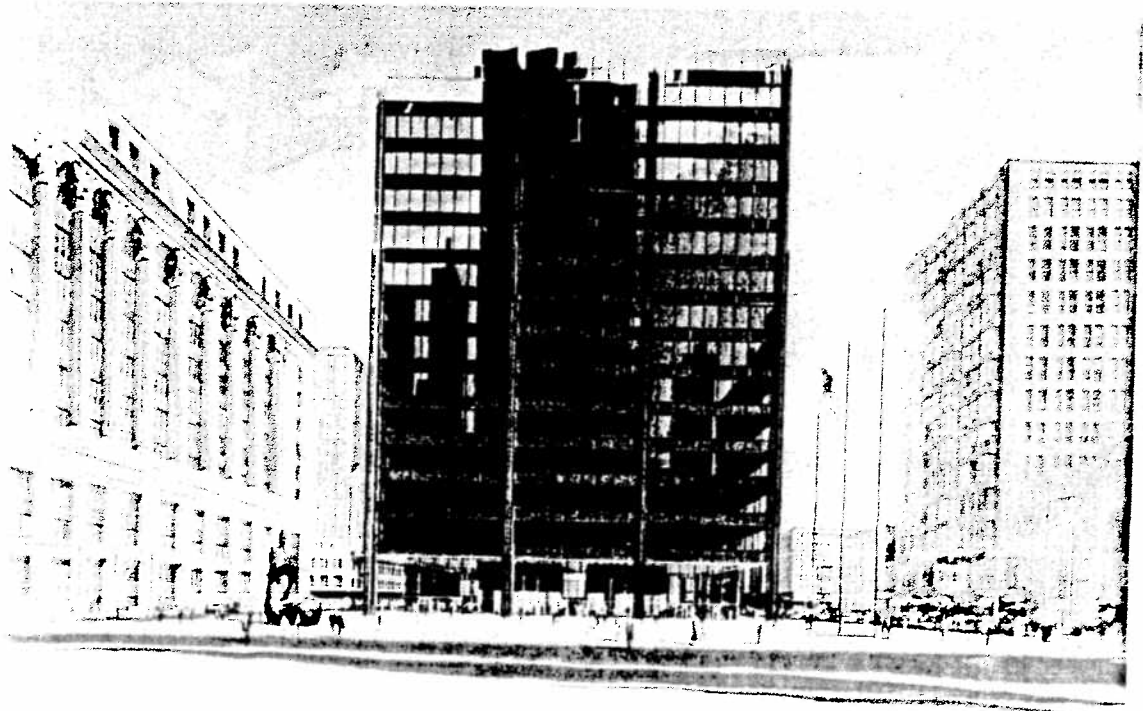
The decision to create a vast Civic Center plaza was an innovative idea at the time. The plaza was the first of three major open spaces to be created along Dearborn Street in the 1960s, each one a whole city block in size and each serving as the base for a major skyscraper. In an interview conducted by Betty Blum for the Art Institute of Chicago's *Oral History Project*, Jacques Brownson noted that the plaza design was based on the great public squares of Europe, such as St. Mark's in Venice, which were adaptable to all types of activities. The original conception for the plaza consisted of a single monumental sculpture and three flagpoles, allowing great flexibility in the plaza's use. Brownson noted that he intended the plaza to be "the agora of the city," referring to the famed gathering places of the ancient Greeks. "It's a true meeting place for the city. That's what it means to me."

When construction began on the Civic Center in February 1963, its architects decided that an important sculpture would be needed as a focal point in the plaza. Wanting a work by a prominent artist, they asked world-famous Pablo Picasso that same year to create the monumental design. Engaging Picasso to design a sculpture for Chicago was looked upon as among the most spectacular artistic coups of recent times. Pronouncing his design as a "gift to the people of Chicago," Picasso completed a 42-inch-high "maquette," or model, of the sculpture in 1965, and the full-scale sculpture was formally



Left and above: Construction photos of the Daley Center. The structure's huge spans of steel framing were unprecedented for skyscraper construction and resembled first-class bridge design.

Below: Perspective rendering of proposed Civic Center building and plaza, delineated by Al Francik, 1963, prior to the installation of the Picasso sculpture.



unveiled on August 15, 1967. The enigmatic sculpture—standing 50 feet high, weighing 162 tons, and constructed in the same Cor-Ten steel as the Daley Center—has become a distinctive symbol of Chicago.

BUILDING AND SITE DESCRIPTION

The Daley Center features a skin of Cor-Ten steel rusted to a reddish-brown patina, 12-foot-high bronze-tinted windows, and a recessed, glass-enclosed lobby. It stands a lofty 648 feet tall for a building of just 31 stories, due to its unusual 18-foot floor-to-floor heights. The Daley Center's visual power is magnified through its sweeping bays and powerful exterior columns. This colossal tower is situated on the northern third of its square block site, bounded by Dearborn, Clark, Randolph and Washington Streets. The Daley Center is surrounded by a vast, granite-paved plaza to the south and 30-foot-wide strips of granite pavement on the other three sides. The plaza has the Picasso sculpture, three welded-steel flagpoles, an eternal flame, a fountain, and three ground-level planters. A total of four stairways—two along Washington and one each along Dearborn and Clark—descend to the Daley Center concourse, which contains city administration offices, courtrooms, restaurants, a coffee shop, and walkways to adjacent buildings and subway stations. In addition, two automobile ramps—one each along Dearborn and Clark—provide vehicular access to an underground garage.

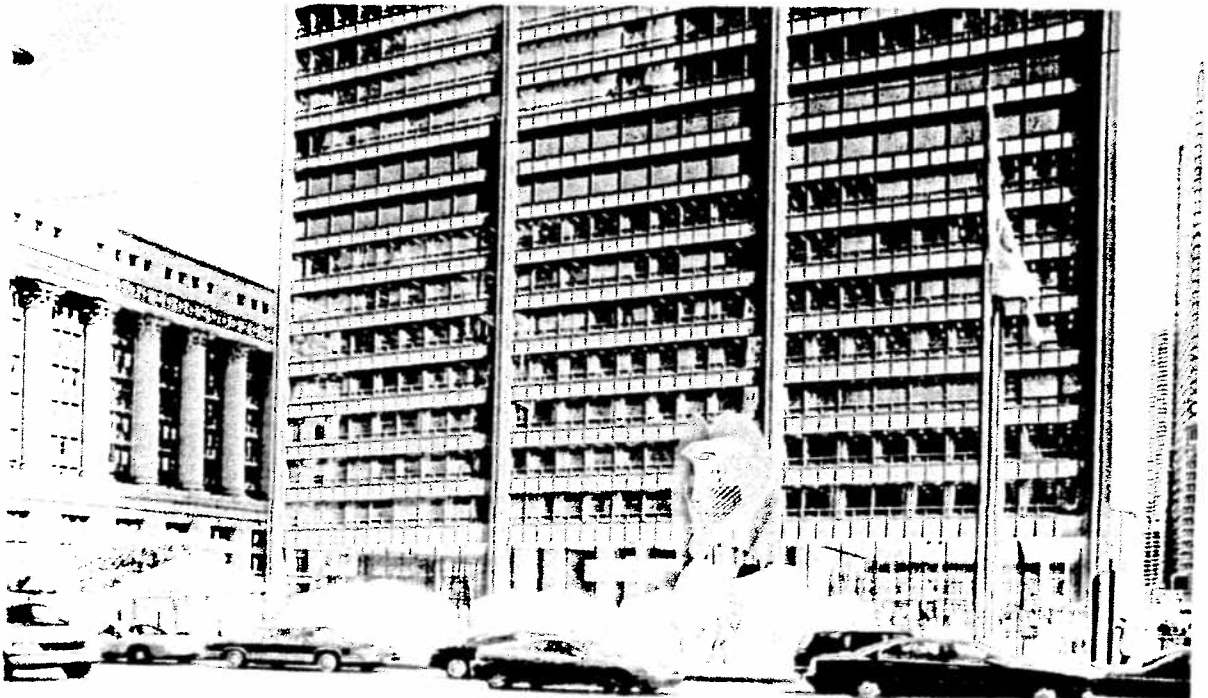
The decision by Jacques Brownson and his colleagues to clad the Daley Center with Cor-Ten steel was a daring innovation at the time of construction. This self-weathering, low-maintenance steel alloy rusts in streaks of orange during its early life, then stabilizes to a uniform reddish-brown "skin." It was developed in 1933 for the fabrication of railroad hopper cars, but had been used as a building material prior to the Civic Center only once when architect Eero Saarinen specified it for the John Deere Company's Administration Building in Moline, Illinois (1962-64). Brownson and his colleagues had visited the Moline structure and felt that Cor-Ten was desirable as a high-strength steel. Cor-Ten steel was also considered a much stronger material than the black steel that C.F. Murphy had recently used in the Continental Center building at 55 East Jackson Boulevard in Chicago. The Daley Center's Cor-Ten steel was fabricated by the United States Steel Company in Gary, Indiana.

To this day, the Daley Center remains an exceptional feat of engineering, featuring huge spans of steel framing which in its power and simplicity resembles first-class bridge design. A mere 16 primary columns stand outside the wall planes and carry the building's weight down to its foundations. Between these cruciform columns stretch spandrels that are a staggering 87 feet long on the north and south sides and 48 feet wide on the east and west sides. There were no precedents for such enormous skyscraper spans anywhere in the world at the time of construction. All of its connections are welded, rather than using more traditional rivets, making it the largest all-welded building ever erected when completed. Floor trusses five-feet-four-inches deep stiffen the overall structure and allow ample space for the Daley Center's mechanical, electrical, and plumbing conduits. In describing the Daley Center, architectural historian Carl Condit noted that:



Above: A view of the Daley Center and its plaza, featuring a sculpture by Pablo Picasso, along with flagpoles, ground-level planters, and reflecting pool, ca. 1965. The Daley Center was Chicago's first major public building to be constructed in a modern, rather than a classical style, and stands in stark contrast to the City-County Building (1905-11) across Clark Street.

Below: The Daley Center in May 2000. It was only the second building, and the first skyscraper, to be clad with Cor-Ten steel, which weathers to a rich brown finish.



The exterior of this magnificent steel framework was treated by the architects with the quiet assurance that marks the work of those who need no sensational novelties to attract attention. The rhythmic play of voids and solids is so subdued as to possess a kind of reticence; yet it speaks directly of an almost overpowering technology."

The Daley Center is an outstanding example of International-style architecture, which was based upon the steel-and-glass skyscrapers of famed architect Ludwig Mies van der Rohe. Mies was at the forefront of the European modern movement when he immigrated to Chicago from Germany in 1938 to head the architecture department at the Armour (now Illinois) Institute of Technology (IIT). In addition to Crown Hall (1950-56) and the many other buildings he designed for the IIT Campus, Mies's other important Chicago commissions include the twin apartment towers at 860-880 Lake Shore Drive (1949-51), the Federal Center (1964-73), and the IBM Building (1972).

Mies's enormous influence on modern architecture resulted from his teachings as well as his actual buildings. Many of Mies's students at IIT, including the Daley Center's designer Jacques Brownson, spread his principles through their subsequent work at large architectural firms that enjoyed national and international clienteles. Brownson had spent many months talking with Mies about the Civic Center project, later relating that Mies had asked to be taken to the site while it was under construction, noting that:

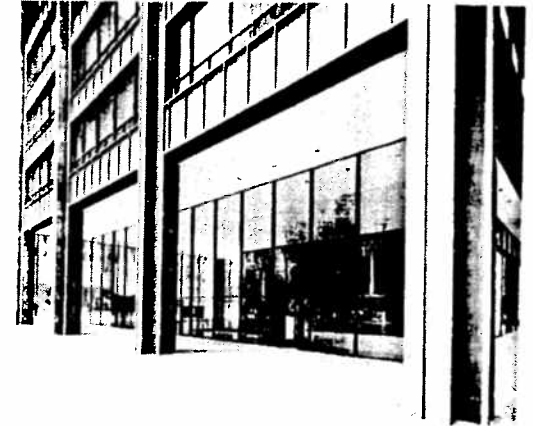
"I think that he (Mies) really respected the scale of the Civic Center, and that kind of approach to a building problem. He could sense that in a way there were people who were involved with that building at one time or another had been his students...When he saw the building coming up out of the ground and he saw those very long spans and the detailing of the so-called spandrel beams, he said that here was architecture. He said you could sense it immediately."

But perhaps Mies's greatest compliment to the Daley Center was his statement to Brownson, "I wish I had done it." Miesian influence on the new building did not go unnoticed by the contemporary architecture community. Carl Condit noted that the Daley Center was "as deeply imbued with the Miesian spirit as buildings from his own hand."

According to *Architectural Forum*:

"Chicago's new Civic Center speaks for itself—clearly, nobly and monumentally. It also speaks for its godfather (who happens not to have been involved in its actual design at all): Mies van der Rohe. For this 648-foot-high monolith is, quite possibly, Mies's greatest tower to date. What makes the Civic Center a Mies building is the clarity and precision of its detail and its form; and second, the universality and flexibility of its spaces."

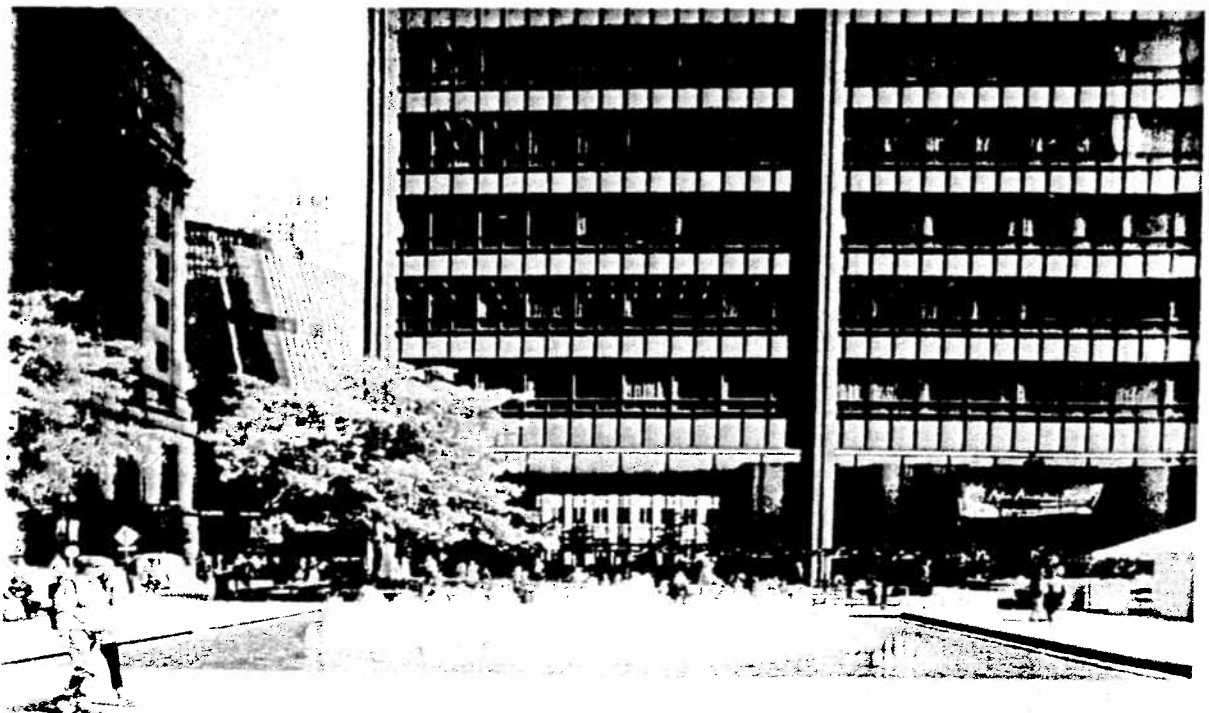
A quote from a review in *Progressive Architecture* magazine succinctly sums up the



Left: The Picasso sculpture was placed in the Daley Center plaza in 1967.

Above: The Daley Center's glass-enclosed lobby is set back from the building's cruciform-shaped columns.

Below: The Daley Center plaza was renovated in 1997 with new granite paving and an improved fountain and planting beds.



Daley Center's place in Chicago architecture:

"The Chicago Civic Center does justice to its site as the birthplace of the skyscraper. The attention to structure would have pleased Major (William LeBaron) Jenney, the expression of structure and function would have won the praise of (Louis) Sullivan, and it is easy to imagine Mies smiling benignly, from his apartment not far away."

The Daley Center's subdued, glass-enclosed lobby is accessed by revolving doors on all four sides, each of which features two granite benches. Slabs of gray granite matching the plaza pavement serve as flooring for the lobby and as cladding for its four centrally located elevator banks. The lobby's east and west sides are perfectly symmetrical, and each includes two sets of escalators that descend to the lower-level concourse. Each of the two outermost elevator banks feature bronze seals of the City of Chicago, Cook County, and the State of Illinois, along with the name "Richard J. Daley Center Courthouse and Office Building" incised in granite. Signs for the elevator banks are suspended from the ceiling and feature a modern, sans-serif script.

The courtrooms, jury rooms, and conference rooms are placed on upper floors in the center of the building, where lighting and air conditioning could be most economically installed. In contrast, private judges chambers are located along the east and west walls, connecting with the courtrooms via internal corridors. Offices comprise floors three to twelve while courtrooms and the Cook County Law Library are located on floors thirteen to thirty.

In its interior flexibility, the Daley Center is truly Miesian in spirit. In order to provide for a wide variety of spaces, the number of interior columns was minimized and the height of ceilings maximized. The framing system provides the structural support for 12-foot ceiling heights and, where needed, courtrooms that extend through two floors with ceilings as high as 26 feet. The versatile interior also takes into account future space needs; courtrooms can be converted into office space, and vice versa, with minimum structural rearrangement.

The courtrooms are dignified in design and all interior spaces and furniture were created with highly durable materials. Elevator walls are resistant to scratches because they are composed of solid bronze. The architects developed a fiberglass shell for courtroom chairs, which could be upholstered with replaceable cushions. In the basement levels and upper stories, terrazzo flooring is used in the public areas and wool carpeting is used in the court rooms and judges chambers. Ceilings are composed of metal lath and plaster and acoustical tile. Walls are metal lath and plaster, except for the two basement levels, which have walls of painted brick. Fluorescent lighting is used in public and open areas while a combination of incandescent and fluorescent lighting is used in the courtrooms.

Upon its completion in 1965, the Daley Center received widespread acclaim in the architecture community and was published in national and international magazines and journals, such as *Bauen und Wohnen* (Zurich, January 1967) and *L'Architecture*

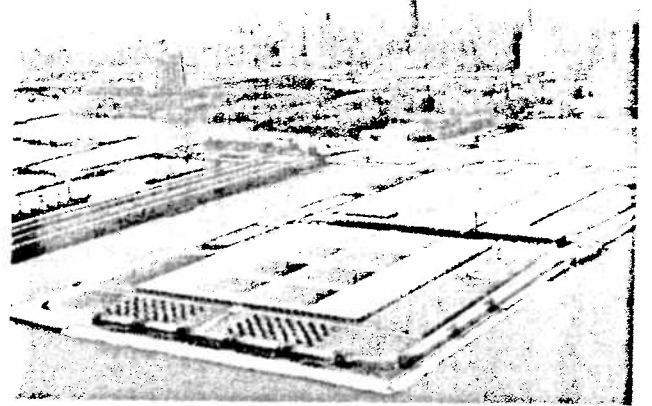
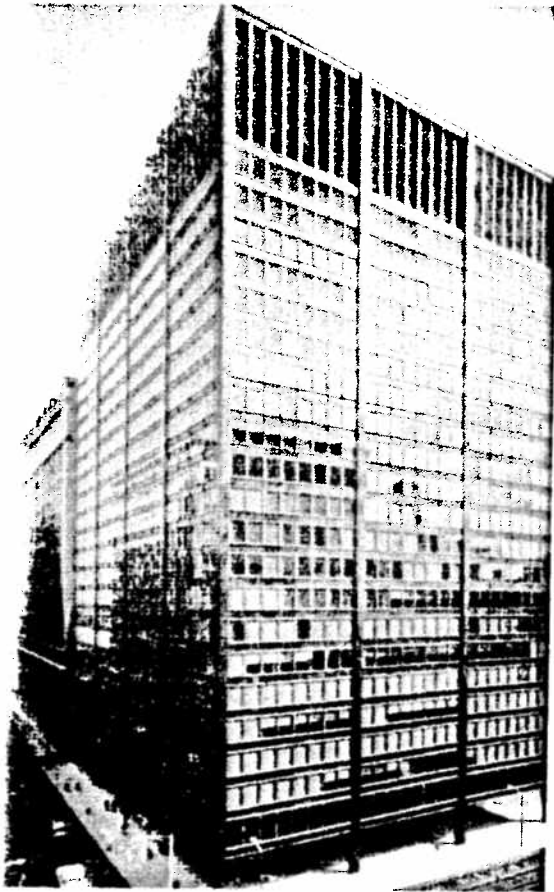
d'aujourd'hui (Paris, December 1967-January 1968). Honors that came to the building included the Award of Architectural Excellence of the American Institute of Steel Construction in 1966 and the Honor Award of the American Institute of Architects in 1968. The Daley Center has also been featured in a variety of publications, including *AIA Guide to Chicago* (Alice Sinkevitch, ed.); *Chicago 1930-70: Building, Planning, and Urban Technology* (Carl Condit); *Chicago Architecture and Design 1923-1993* (John Zukowsky, ed.); *Chicago's Famous Buildings* (Ira Bach, ed.); *100 Years of Architecture in Chicago* (Oswald Grube, Peter Pran and Franz Schulze); and *The Sky's The Limit: A Century Of Chicago Skyscrapers* (Pauline Saliga, ed.).

The Daley Center has excellent integrity and has experienced few significant changes to its exterior or interior public spaces, including the lobby and concourse. The only interior changes to the lobby are the addition of metal detectors and two wood information desks on the east and west sides. In 1996 the plaza underwent an \$8.9 million renovation which featured the installation of new granite pavement. Three-inch-thick gray granite slabs, flecked with black, white and pink, were laid over a new, waterproof membrane. Quarried from the same Minnesota quarry as the plaza's original granite pavers and identical in texture and color, the new granite was recycled from elevated walkways formerly a part of the University of Illinois of Chicago, also built in 1965. During the renovation, the eternal flame honoring war veterans was moved from the plaza's south side to the east side and more nozzles were added to the fountain near the southwest corner. Four new granite-clad planters containing fourteen trees were also placed along the Randolph Street side of the structure. However, Daley Plaza has retained the same general layout of its original significant features, including the Picasso sculpture, fountain, three flagpoles, three ground-level planting arrangements flanked by granite benches, stairways leading to the lower-level concourse, and automobile ramps.

C.F. MURPHY ASSOCIATES

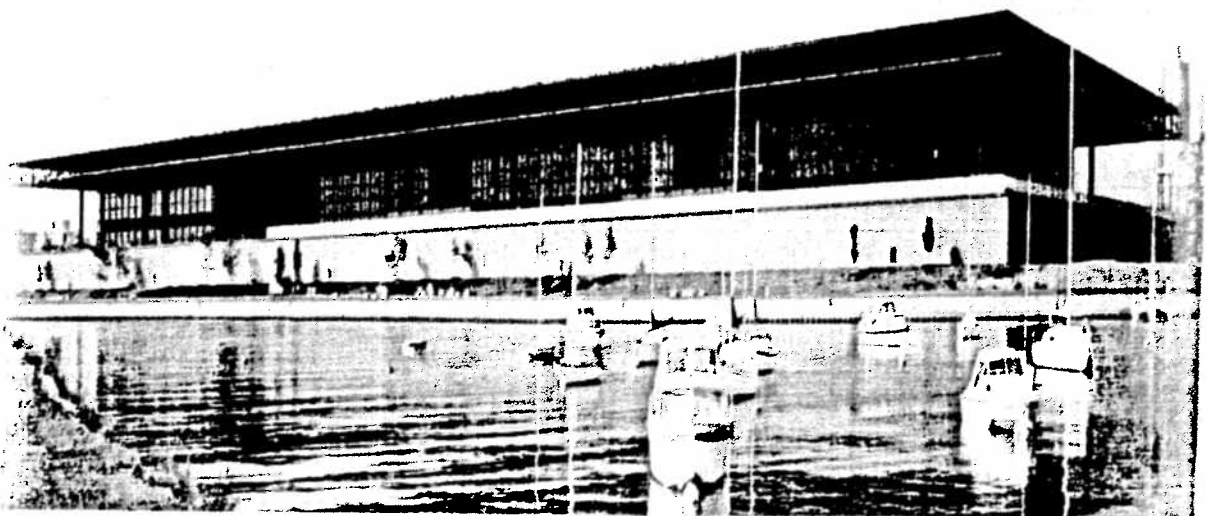
The architectural firm of C.F. Murphy Associates was founded in 1959 by Charles F. Murphy, Sr. (1890-1985). Born in New Jersey and raised in Chicago, Murphy began his career in Daniel Burnham's office in 1911. After Burnham's death in 1912, Ernest R. Graham became head of the firm. Murphy became administrative "right-hand man" to Graham both then and later in the firm of Graham, Anderson, Probst and White. After Graham's death in 1936, Murphy and two associates, Alfred P. Shaw and Sigurd Naess, formed the office of Shaw, Naess and Murphy. Although Shaw withdrew from this firm in 1946, Naess and Murphy practiced together for thirteen more years, designing the city's first major skyscraper in the postwar era, the Prudential Building (1952-55).

At Naess's retirement in 1959, C.F. Murphy Associates was formed. Besides the Daley Center, the firm designed such major public commissions as the terminals at O'Hare International Airport (opened 1963), the second McCormick Place convention center (1971), and Chicago's Central District Water Filtration Plant (1972). The firm's downtown skyscrapers include the Continental Insurance Building (1962) and Two First National Bank (1968-73). All of these buildings are in the Miesian idiom, with their



C.F. Murphy's work was influential in Chicago during the 1960s and 1970s. Their important designs include such major public commissions as the second McCormick Place Convention Center in 1971 (below) and Chicago's Central District Water Filtration Plant in 1972 (above).

The firm's downtown skyscrapers include the Continental Insurance Building (left) at Wabash and Jackson, built in 1962. The head architect for the building was Jacques Brownson, the designer of the Daley Center.



rectangular frames expressed in steel and glass.

In forming the design teams for these important commissions, the firm drew on former students of Ludwig Mies van der Rohe, including Jacques Brownson, who designed the Daley Center. Brownson was an instructor at IIT between 1948 and 1959 while maintaining a private practice. He then joined C.F. Murphy in 1959 and his designs for the firm included the Continental Center (1961-62) located at Wabash Avenue and Jackson Boulevard. In 1966 he left C.F. Murphy to serve as chairman of the Department of Architecture at the University of Michigan. Brownson returned to Chicago briefly in 1968 to serve as Managing Architect for the Public Building Commission of Chicago. In 1972, he moved to Colorado to plan an educational center in the heart of Denver, taking his cue from Mies's plan for the IIT campus. According to Betty Blum, who interviewed Brownson in 1994 for the Art Institute of Chicago's *Oral History Project*, the Miesian training he received at IIT is so indelible that Brownson has been called a Chicagoan who works in Denver, although he has been in Colorado for more than 20 years.

THE PICASSO SCULPTURE

Designed by one of the greatest artists of the twentieth century as a "gift to the people of Chicago," the Daley Center's untitled sculpture by Pablo Picasso represents a significant aspect of Chicago's cultural heritage. Before construction began on the building and plaza, its architects decided that an important sculpture would be needed as a focal point in the plaza. Wanting a prominent artist, they asked Pablo Picasso to create the monumental design. According to William Hartmann of Skidmore, Owings and Merrill, "We wanted the sculpture to be the work of the greatest master alive."

Pablo Picasso (1881-1974) was one of the most influential figures of twentieth-century art, with a career spanning more than seventy years. Although he was born in Spain and remained deeply attached to his native country, he made France his permanent home after moving to Paris in 1904. Picasso was a leader in the trend toward abstraction in twentieth-century art. Both a painter and sculptor, he utilized a variety of materials in his sculpture, including paper, clay, bronze and metal.

In 1963, architects William Hartmann, Charles Murphy of C.F. Murphy Associates, and Norman Schlossman of Loeb, Schlossman and Bennett visited Picasso at his villa in the French Riviera village of Mougins. They were accompanied by Picasso's friend and biographer, Sir Roland Penrose. The delegation brought with them a model of the planned Civic Center and photographs of Chicago. This initial presentation was followed by several personal visits by Hartmann, who brought Picasso such gifts as a Sioux Indian war bonnet and sports trophies from the Chicago Bears, Cubs and White Sox. The artist was won over, beginning work on a design for the sculpture in 1964 and completing a forty-two-inch-high, welded-steel maquette the following year. Hartman later noted that Picasso was taken by the Civic Center design, as well as by "the bigness, vitality and dramatic beauty of a still young city...Picasso knows that Chicago is the center of present-



Since 1967, the Picasso sculpture has generated enormous civic pride, becoming a distinctive and majestic symbol of the city as well as one of the world's most famous works of public art. The "Chicago Picasso" was the Loop's first monumental sculpture and its installation began the transformation of Chicago's downtown streets with works of world-renowned artists.

day architecture, and so the sculpture was a natural.”

Picasso was an active participant in the sculpture’s fabrication, reviewing working drawings and photographs of its progress. Constructed by the American Bridge Division of the United States Steel Corporation in the same Cor-Ten steel that clads the Daley Center, the Picasso represented the marriage of high art and industry. The sculpture was completely pre-assembled in Gary, then disassembled, shipped to Chicago, and reassembled on site in its final form. The \$300,000 cost of fabrication and installation was underwritten by three local foundations—The Woods Charitable Fund, Inc., the Chauncey and Marion Deering McCormick Foundation, and the Field Foundation of Illinois.

The formal unveiling of the sculpture on August 15, 1967, featured a full range of official pageantry. Before 15,000 spectators, congratulatory telegrams from Picasso and President Lyndon Johnson were read, speeches were given by Mayor Richard J. Daley and Illinois Governor Otto Kerner, the Chicago Symphony Orchestra provided music, and Gwendolyn Brooks read a poem she had written in honor of the occasion.

The enigmatic sculpture—standing 50 feet high and weighing 162 tons—has inspired a variety of interpretations. Some, including Picasso’s biographer Sir Roland Penrose, saw a “women’s head with ample flowing hair.” There is not one definitive interpretation of what the work means, however, nor should there be, according to Picasso himself. Whatever the interpretation, there was no mistaking the praise that greeted the “Chicago Picasso” from the international arts community and the general press.

The original maquette was exhibited in the summer of 1966 as part of a major Picasso exhibition at the Tate Gallery in London. The catalogue contained a photograph of the maquette and the following note: “The conception...has its origin in the cubist constructions of 1912-1914 and owes much to the discoveries of the ‘drawings’ in space of 1930. In this way Picasso’s dream of a great monument which dates from the charcoal drawings of 1929 has been realized.”

Engaging Picasso to design a sculpture for Chicago was looked upon as one of the most spectacular artistic coups of recent times. James Johnson Sweeney, Director of the Houston Museum of Fine Arts, wrote to William Hartman: “Such a large scale sculpture by the greatest living visual artist, in a public place, in a major American city is something in which the whole country can take pride. Chicago is to be congratulated and envied.” *Time* magazine praised the city’s “vigor and vision” and described the Chicago Picasso as “one of the most magnificent windfalls in its history.”

Over the past 34 years, the “Chicago Picasso” has generated enormous civic pride, becoming what the Eiffel Tower is to Paris—an enduring and distinctive symbol of the city. Picasso’s welded design of Cor-Ten steel handsomely fits the open plaza while also serving to enrich the Daley Center itself. As the first of the Loop’s monumental modern sculptures, the “Chicago Picasso” sparked the transformation of Chicago’s downtown streets into a living sculpture gallery with the placement of works by other renowned

artists, including Alexander Calder, Marc Chagall, Joan Miro', Jean Dubuffet, Henry Moore, and Louise Nevelson.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sect. 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission in determining whether to recommend that the Daley Center be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's Heritage

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.

- Completed in 1965, the Daley Center was one of the first skyscrapers to rise in the Loop since the early 1930s. Its construction reaffirmed the Loop as the traditional city center and helped spark the transformation of Dearborn Street into an architectural showpiece of worldwide importance, leading to the larger revitalization of Chicago's historic downtown.
- The Daley Center was Chicago's first major public building to be constructed in a modern, rather than a classical, architectural style. The deliberate choice of a radical new architectural style for the Daley Center symbolized the City's efforts during the 1960s to recast its aging downtown with modern skyscrapers that would generate greater tax revenues and signify prosperity.
- The "Chicago Picasso" by Pablo Picasso, one of the greatest artists of the twentieth century, was the Loop's first monumental modern sculpture. Its construction sparked the transformation of Chicago's downtown streets with important sculptures by other significant artists, including Alexander Calder, Marc Chagall, Joan Miro', Jean Dubuffet, and others.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The Daley Center is an innovative International-style skyscraper and is important in the history of modern architecture. Based on the steel-and-glass skyscrapers of famed architect Ludwig Mies van der Rohe, the building is noted for its boldly

expressed metal frame, its unusual building materials, its clarity of detailing, and its spatial flexibility.

- The Daley Center is innovative in its use of Cor-Ten steel, a self-weathering, low-maintenance steel alloy first used for the construction of railroad hopper cars during the 1930s. The Daley Center was only the second building—and the first skyscraper—to be clad with Cor-Ten steel.
- The Daley Center is an outstanding example of innovative structure and engineering. At the time of its construction, it had the largest all-welded structural skeleton ever erected and its exceptionally wide building bays—87 feet wide and 48 feet deep, needed to accommodate the 120 courtrooms within—were unprecedented for skyscraper construction.
- The Daley Center exemplifies the architectural principles of Ludwig Mies van der Rohe, whose International-style skyscrapers—and those of his students—transformed skylines in Chicago and throughout the world from the 1950s through the 1970s. Mies's enormous influence on global modern architecture resulted from both his teaching at Chicago's Illinois Institute of Technology, where he was director of the Department of Architecture, and from his Chicago buildings.
- Upon its completion in 1965, the Daley Center was widely published in national and international magazines and journals. Honors that came to the building included the Award of Architectural Excellence of the American Institute of Steel Construction in 1966 and the Honor Award of the American Institute of Architects in 1968. The Daley Center has also been featured in a variety of publications, including *AIA Guide to Chicago* (Alice Sinkevitch, ed.); *Chicago 1930-70: Building, Planning, and Urban Technology* (Carl Condit); *Chicago Architecture and Design 1923-1993* (John Zukowsky, ed.); *Chicago's Famous Buildings* (Ira Bach, ed.); *100 Years of Architecture in Chicago* (Oswald Grube, Peter Pran and Franz Schulze); and *The Sky's The Limit: A Century Of Chicago Skyscrapers* (Pauline Saliga, ed.).

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, State of Illinois, or the United States.

- The Daley Center is one of the most important buildings designed by C.F. Murphy Associates, whose work was influential in Chicago during the 1960s and 1970s. Their important designs include such major public commissions as the terminals at O'Hare International Airport (opened 1963), the second McCormick Place convention center (1971), and Chicago's Central District Water Filtration Plant (1972). The firm's downtown skyscrapers include the Continental

Insurance Building (1962) and Two First National Bank (1968-73). All of these works, including the Daley Center, are in the Miesian idiom, with their rectangular frames expressed in welded steel and glass.

Criterion 7: Unique Visual Feature

Its unique location or distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Chicago.

- The Daley Center, its plaza and Picasso sculpture represent a powerful visual feature in the heart of Chicago's Loop. Encompassing a prominent city block bounded by Washington, Randolph, Dearborn and Clark Streets, this architectural ensemble is seen by hundreds of thousands of Chicagoans and visitors each year.
- At 31-stories, the Daley Center is a remarkable 648 feet tall and makes a powerful visual statement on the North Loop streetscape with its exterior "skin" of Cor-Ten steel rusted to a reddish-brown patina, 12-foot-high bronze-tinted windows, and granite-clad lobby encased in glass. The Daley Center's visual power is magnified through its sweeping 87-foot-wide bays, 18-foot spans between floors, and visually powerful exterior columns.
- The Daley Center plaza is the Loop's most important gathering place for entertainment, public ceremonies, farmers markets, and other events. Situated in the midst of soaring office towers, the plaza draws pedestrians together and contributes to a sense of community spirit.
- Since 1967, the "Chicago Picasso" has generated enormous civic pride, becoming what the Eiffel Tower is to Paris—an enduring and distinctive symbol of the city and one of the world's most famous works of public art. Picasso's welded-steel design dominates the large-scale plaza and beautifully complements the visual strength of the Daley Center itself.

Integrity Criterion

Its integrity is preserved in light of its location, design, setting, materials, workmanship and ability to express its historic, community, architectural or aesthetic interest or value.

The Daley Center has excellent integrity and has experienced relatively few changes to its exterior or interior public spaces, including the lobby and concourse. The only changes to either the building's exterior or first-floor lobby are the addition of metal detectors and two wood information desks in the lobby.

In 1996 the Daley Center plaza underwent an \$8.9 million renovation which featured the installation of new granite pavement, laid over a new, waterproof membrane. Quarried from the same Minnesota quarry as the plaza's original granite pavers, the new granite is

identical in texture and color with the original granite. Also during the renovation, the eternal flame honoring war veterans was moved from the plaza's south side to the east side and more nozzles were added to the fountain near the southwest corner. In addition, four new granite-clad planters containing fourteen trees were placed along the Randolph Street side of the structure.

Despite these changes, however, the Daley Center plaza has retained the same general layout of its original significant features, including the Picasso sculpture, fountain, three flagpoles, three ground-level planting arrangements flanked by granite benches, stairways leading to the lower-level concourse, and automobile ramps.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its evaluation of the Daley Center, the Commission staff recommends that the significant features be identified as:

- All exterior elevations and rooflines of the building;
- The first-floor and upper-story lobbies; and
- The site plan and plaza, with its Picasso sculpture, fountain, flagpoles, and other features.

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From *The Sky's the Limit*: p. 2 (top).

From *Atlas of Chicago*: p. 2 (bottom).

From Chicago Historical Society photo collection: pp. 5 (top left), 7 (top), and 9 (top right).

From *Chicago 1930-1970*: pp. 5 (top right) and 12 (top right).

From *100 Years of Architecture in Chicago*: pp. 9 (top left) and 12 (top left and bottom).

From *Chicago Architecture and Design, 1923-1993*: p. 5 (bottom).

Terry Tatum, Department of Planning and Development: pp. 7 (bottom), 9 (bottom), and 14.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that individual buildings, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Chicago Department of Planning and Development, 33 N. LaSalle St., Room 1600, Chicago, IL 60602; (312-744-3200) phone; (312-744-2958) TTY; (312-744-9140) fax; web site, <http://www.ci.chi.il.us/landmarks>

This Preliminary Summary of Information is subject to possible revision and amendment during the designation proceedings. Only language contained within the Commission's final recommendation to City Council should be regarded as final.

COMMISSION ON CHICAGO LANDMARKS

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